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HELPS TO THE STUDY

OF

CLASSICAL MYTHOLOGY

FOR THE

LOWER GRADES

AND

SECONDARY SCHOOLS

BY

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PREFACE.

Classical mythology is no longer taught in the higher schools alone, but has been found admirably adapted to the lower schools as well. In the grades it supplies an appropriate setting for much of what is most beautiful and useful in nature study, besides furnishing excellent material for the teaching of language and history, and for the illustration of the fundamental principles of ethics. In the secondary schools it is invaluable not for the student of Latin and Greek alone, but also for the student of history, literature, and art. The student of history can scarcely hope to understand the deeper aspects of ancient life without a knowledge of the religion that actuated its motives and aspirations. The student of literature finds its threads so interwoven with the warp of ancient mythology that they cannot be separated, and one who reads without a knowledge of it, constantly misses the interpretation of the thought. For a similar reason, the student of art must be well versed in classical mythology. Ancient faith inspired ancient art, and upon ancient art modern art is founded. To the student Googleatin the secondary schools is by extensive reading, rather than by the use of a text book in mythology or by relying upon the meagre notes of annotated classics. It is with this in mind that these reading references are given to the public. They are the outgrowth of the class-room and have demonstrated their practical usefulness in actual results. All the important classical myths are taken up and are treated under the three heads mentioned above. The references are to such books as are most available to the secondary schools, and include but few to large and expensive works or to books in foreign languages, which can not generally be read by pupils of that grade.

One section has been devoted to mythology in the grades. This subject is one of growing importance, and in presenting it the editor has been fortunate in securing the assistance of several of the critic teachers connected with the Training School of this institution. Miss Abbie Roe has written some introductory pages showing how myths may be most effectively used with pupils in the lower grades. Miss Harriet M. Plunkett, Miss Mary L. Berkey, and Miss Adella Jackson have classified the myths according to subject and grade and have added to each such references as will be found most useful in presenting them to children to children the second such references.

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The Minotaur

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XII. Mythology in the Grades.

MYTH-TEACHING IN THE GRADES.

Myths-"Veil in their inner cells a mystic gift, which, like the hazel twig in faithful hands, points surely to the hidden truth."

It is with this thought in mind that the teacher of myths should set about her work: not to tell beautiful stories in an isolated way for the child's amusement; but to give to him, through this medium he so loves, a means by which he may grow to a fuller understanding of himself and the world about him.

Myth-teaching, like any other teaching, must be based on a knowledge of child nature - its needs, and its interests. In early years, when the child lives in the sense world, such myths should be chosen as will draw him into closer love and sympathy with nature. Such myths as those of Iris, Clytie, Ceres, Hyacinthus, and Hermes, are admirably fitted for this purpose. Later, the world of his imagination should be peopled with gods and heroes, like Apollo, Ulysses, Perseus, and Jason, whose great struggles and unusual adventures stimulate his admiration for all that is strong, true, and beautiful in character, and excite in him a desire to live out these ideas in his daily life with others. And later still, his mind being now more developed and introspective, he may be led through a more complex ethical and historical study of such myths as those of Prometheus, Perseus, Pandora, Aeneas, or Io, to see in them a record of the struggles of the race to interpret the great truths of the universe, which are only now beginning to press themselves on his own consciousness.

But any such division of myths should not be considered at all arbitrary and final, for there are many which admit of manifold

And as the child's needs and experiences influence the teacher's purpose in other lines of work, so will it in the teaching of myths. She who is wise will not isolate the myth from other subjects, but correlating it with them, will make it a means of concentrating—not dissipating energy. Nature myths will link themselves to geography and science, ethical and historical myths to reading and history, while any mythical literature makes an excellent basis for language. Or any one myth may be correlated with many subjects. It may be made the basis of a reading lesson, furnish thought for science or geography, which thought may be reproduced for language work.

It is not the object of this article to show how the myth may be used in the treatment of any one of the above subjects, nor does it wish to imply that the mere reading of a myth for mere discipline in reading, or the mere reproduction of it in language—no matter how beautiful—is the highest use to which it can be put. These are but secondary matters. Its real purpose is to show that there is thought food in the myths that is suited to the various periods in the child's development, and that he should get this food—as reading, language, history or science, it is immaterial which—only so long as he gets it.

For example, let us take the myth of "Perseus and the Gorgon's Head," which may be told with profit to any grade except perhaps the primary, and treat it in one or two ways to illustrate our meaning.

The following is the story:

PERSEUS AND THE GORGON'S HEAD.

Long ago, in the sunny valley of Argos, King Acrisius ruled over a brave and warlike people. With him lived his beautiful daughter Danaë and her little baby Perseus, who was so fair and bright that the people called him the "Child of the Morning."

But his winning ways and sunny smile brought no joy to the

just as day was breaking, grated against the sands of the island of Seriphos.

When the chest struck the shore Danaë awoke with a start, her heart full of fear, for she did not know what might happen to her on these rocky shores, and saw a man approaching. It was a brave fisherman named Dictys, who had come down to the seashore to cast his net. Seeing the queer boat with its helpless occupants, he came near, helped them out and, hearing the sad story, took them at once to his home.

Danaë, seeing he needed help, for his wife was old and blind, offered to become a servant in his house, but the kind fisherman said, "We are old and need your service, but as a daughter and not as a servant shall you come." So Danaë took up the spinning and weaving which the blind wife had laid aside, while little Perseus played about the house, filling it with the music of his baby prattle and merry laughter.

So years went by and Perseus became a strong, handsome youth. He was noted for his daring spirit and skill in all games. Everybody loved him, except Polydectes, the king, and many tales were told of his wonderful deeds. One day Polydectes saw the beautiful Danaë and, falling in love with her, wanted her to be his wife, but she refused him. This made him so angry that he tried to carry her off against her will. When Perseus heard of it, he went boldly to the king and told him that no man living—not even the king—should illtreat his mother while he was there to defend her. At this Polydectes only laughed, and told Perseus those were just the boastful words of an idle boy who would not face a real danger. "If you want to prove your courage, go kill the Medusa," cried he. Now this Medusa, once a beautiful maiden, had been transformed into a creature with hair of slimy, hissing serpents. She lived in a cold, dark, desolate country to the north, where, if any one ventured, he was frozen to stone by one look from her cruel eves.

Perseus, however, prepared to go, in spite of such perils.

that would pierce even the metal scales of the Medusa, bade him depart.

Perseus lost no time in obeying the command. Grasping the magic sword, he arose and started to run, but soon found he could float as easily as a bird. So on he went, faster and faster, until the sunny hills of Hellas were left far behind and the dark land of the north arose before him.

At last he came to the region of perpetual darkness, the home of the three horrible sisters who possessed but one eye and one tooth, which they handed about and used in turn, and who were the only living beings who knew where Medusa dwelt. Seizing the eye while it was on the way from one sister to another, he bade them give him the desired information before he would restore it. Anxious to get back their precious eye, the sisters told him where to go. Perseus then gave back the eye and departed in search of Medusa.

Flying above a mountainous country, he caught sight of Atlas, his pale face upturned to the heavens, whose weight he had borne for so many weary years. When Atlas learned of Perseus' mission, he begged of him to return that way and let him gaze upon the terrible head, and thus put an end to his agony. Perseus, in pity, promised and hastened on.

Shortly after he came to a beautiful, dreamy garden, full of trees hung with golden apples, under whose shade were three of the fairest maidens he had ever seen. Charmed by their beauty and sweet songs, he drew nearer and asked them where he could find Medusa. But in reply they only cried, "Stay with us. Here winter never comes and all the pleasure mortal can wish will be yours. Medusa is only a dream that is half forgotten." But Perseus stood firm. Then they wept and pleaded with him to stay, but all in vain. At last, when they found he would not give up his great purpose, they led him to a high cliff and pointed to the northward, and Perseus, bidding them farewell, continued his journey into the heart of the country where the Medusa dwelt.

At last, far away, he saw her tossing to and fro in sleen.

poisonous serpents, which to this day cause the death of many adventurous travellers.

Remembering his promise to Atlas, he passed above the country where that giant stood groaning under his burden. He cried out to Perseus to let him see the head at once and end his sufferings, Perseus did so, and Atlas, gazing, seemed to disappear, and in place of his trembling limbs Perseus saw only deep rents and gorges in the mountain, which still bears his name.

After many more adventures, Perseus at last reached Seriphos. It was a glad home-coming for Danaë and the old fisherman, for Polydectes had not treated them well during the absence of Perseus. He had illtreated Danæ in many ways and made her work in his palace like the meanest slave. Hearing this, Perseus at once rushed to the palace, where the king was having a great feast. Standing in the doorway, he heard Polydectes say, "Perseus went forth years ago to slay the Medusa, but has never returned." Then, in a mocking tone, he cried, "O, brave Perseus, show me the Medusa." "Would'st thou see it? Then behold!" said Perseus, stepping forth. Polydectes looked, and he and all his companions were turned to a ring of stones, which to this day may be pointed out on one of the islands of Greece.

Shortly after this Perseus and his mother returned to his native land of Argos, where one day he accidentally killed his grandfather while pitching quoits. Sorrowing for his involuntary crime, he left his native land and went to rule another country, where he finally died. The gods, who always loved him, placed him among the stars, where he may still be seen.

As the above myth is told, it may be treated in two ways.

First treatment: We may use it as a character study in a reading or language lesson, the purpose being, primarily, to furnish the child with character ideals, which he can work out in his daily living, and secondarily, to furnish him with material for reading or language. The method used would be the mere telling,

The following questions may suggest the line of discussion and aid the teacher in planning her work. Whom do you most admire in this story? Name some men he reminds you of. What do you admire in them? What other heroes have gone out to explore unknown countries? What men in our own country have gone to face great dangers? What men have freed the people from great bondage? What Medusas have threatened our nation? Have they been destroyed? Was the Medusa's power entirely destroyed? Why was Perseus able to overcome the Medusa? Who tried to hinder him? Give an example of his wisdom, truth, bravery, faithfulness. What do you think of Polydectes? Acrisius? Of whom do they remind you? For whom did they live? For whom did Perseus live? Central thought,

"Whenever a noble deed is done Our hearts, in glad surprise, To higher levels rise."

Second treatment: As a bit of historical material from which the child can read the past, this myth may be made the basis of a reading or history lesson. It will not then be treated ethically, but as a record of man's effort to explain natural phenomena. Perseus, the hero, now becomes merely the sun—"the Child of the Bright Morning"—whose rays travel northward until they come to the land of darkness, where Medusa, the beautiful Arctic twilight, dwells mid ice and snow. His sword, the sun's bright rays—his shield, the clouds—are given him by Athena, who is but the sun in another form. He accomplishes his work in the north and, returning, brings back Andromeda (the dawn), and in the end overcomes Acrisius (the darkness) and thus fulfills the prophecy.

The object here will be to lead the child to read man's thoughts about nature in the past, that he may better understand himself in the present. The method will be to tell the story as above, with such modifications as will serve the present purpose—then discuss and question.

The ideas to be gained are: Man in early times had to battle with nature, in whom he saw no unity. He did not understand her laws, but like a little child, observed effects and sought to

Perseus and Andromeda.

Europa.

Hyacinthus: by GOC Echo and Narcissus.

THE CREATION.

THE FOUR AGES AND THE FLOOD.

MYTHS IN NATURE.

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MYTHS IN ETHICS.	
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Actæon and Diana.
Hippomenes and Atalanta.
Jupiter and Io.
Latona and the Rustics.
The Myrmidons.
Arachne.
Cadmus and Harmonia.
Ganymede.
Cycnus.
Ceyx and Halcyone.

WATER.

BIRDS, BEASTS,

AND INSECTS.

Acis and Galatea. Marsyas and Apollo. The Flight of Arethusa.

TWILIGHT.

- Perseus and the Gorgons.

BRAVERY, COUR-AGE, AND STRENGTH.

The Wanderings of Ulysses.
The Wanderings of Æneas.
The Adventures of Perseus.
The Story of Troy.
The Adventures of Theseus.
Theseus and Ariadne.
Perseus and Andromeda.
The Labors of Hercules.
Achilles, the Hero of the Iliad.

FIDELITY, LOYALTY, AND LOVE. Clytic and Apollo. Venus and Adonis. Ceyx and Halcyone. Penelope's Web. Ulysses' Dog. Hero and Leander. Admetus and Alcestis. Orpheus and Eurydice.

PARENTAL LOVE AND PIETY.

Adventures of Æneas.

PRIDE.

The Pride and Grief of Niobe. The Pride and Punishment of Arachne.

Racabus and the Establess Google

I. MYTHS IN NATURE.

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